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CITY ART GALLERY LEEDS

Souvenir Catalogue of the Sam Wilson Collection. Opened to the Public by his Excellency the French Ambassador, on October 12th 1925

With Sixteen Plates
Price Two Shillings

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THE

SAM WILSON

COLLECTION

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THIS COLLECTION, TOGETHER WITH THE SUM OF ONE THOUSAND POUNDS FOR THE ADORNMENT OF ITS SURROUNDINGS, WAS BEQUEATHED IN 1918 TO THE CITY OF LEEDS BY SAM WILSON, ESQ., J.P., A LOVER OF THIS CITY, OF ART, AND OF HIS FELLOW-MEN.

THESE GALLERIES, PREPARED FOR ITS RECEPTION BY THE CORPORATION OF LEEDS, WERE OPENED TO THE PUBLIC IN OCTOBER, 1925.

CHARLES GRANVILLE GIBSON, — LORD MAYOR

COUNCILLOR JOHN LAMBERT, — DEPUTY LORD MAYOR, CHAIRMAN OF THE ART GALLERY SUB COMMITTEE

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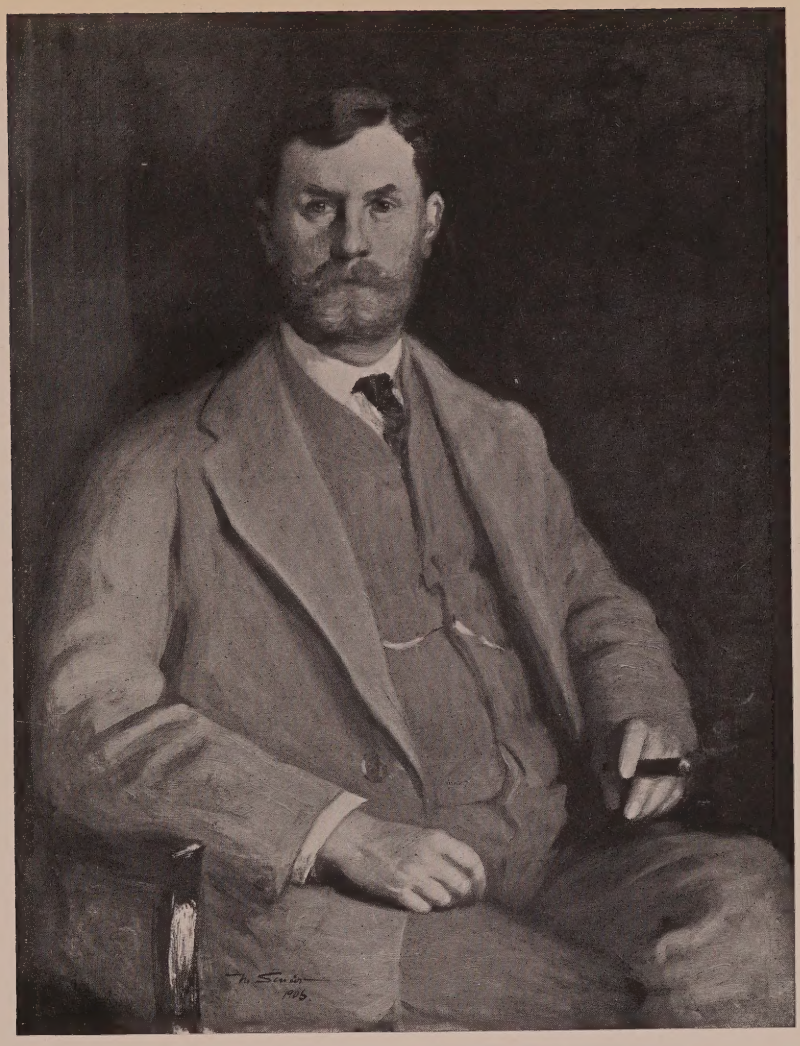


MARK SENIOR.

No. 145.

PORTRAIT OF SAM WILSON, Esq., J.P

Frontispiece.

FOREWORD.

THE COLLECTION of Pictures, Drawings, Sculpture, Furniture, and Porcelain which now becomes the property of the City of Leeds was formed by the late Mr. Sam Wilson, J.P., of Potternewton, over a considerable number of years, and was by him bequeathed to the City in 1918 upon the condition that it should be known in perpetuity as the Sam Wilson Collection, and that it should be exhibited in a portion of the Gallery set aside for its exclusive display without addition or admixture from any other source.

This bequest was subject to a life interest of Mrs. Sam Wilson. She, however, most generously desired that the collection should become the property of the City as soon as it was possible for suitable quarters to be found for it in the Art Gallery, and expressed her willingness to waive her life interest in order that this might be the case.

The Corporation accordingly took the opportunity afforded by the acquisition of the property adjoining the Art Gallery to convert the building standing upon that site into the Gallery in which the collection is now displayed. Further, Mr. Sam Wilson had made a bequest of the sum of one thousand pounds to be expended upon the proper adornment of the room or rooms in which the collection should be displayed, and had appointed as arbiters and advisers in the matter of this decoration his friends Mr. George Clausen, R.A., and Mr. Mark Senior, whose work is represented in the collection, and whose advice he frequently took in forming the collection.

This sum has been expended by the Trustees upon the flooring (an item specified in Mr. Wilson's will), the wall hangings, the sunblinds, and the electric light fittings, which latter are devised so as to produce the effect of daylight, and the advice of the above-named artists has been of the greatest value in securing the best result obtainable.

The collection itself is of great interest as showing what can be achieved by the judicious exercise of individual taste in the formation of a fine assembly of works almost wholly by modern artists. The private collector, is—and should be—mainly swayed by personal taste, and consequently the private collection frequently contains many examples of the work of one man. It is fortunate that owing to this circumstance Leeds becomes the possessor of a series of pictures by J. Buxton Knight, which must eventually become the principal source of study of his work available to the public anywhere in England, and this is the more fortunate in that Buxton Knight's work will undoubtedly, in time, be given a higher place in the estimation of critics than it held at the time when Mr. Wilson's own judgment caused him to bring this fine group together.

The same applies to other groups of paintings in this collection, and another advantage which is derived directly from the conditions under which it was brought together is that in it are to be found early examples of the work of painters who have since achieved high eminence.

In reviewing the history of art we are constantly struck by the fact that it is in the earlier work of great men that we are able to recognize the most spontaneous expression of their genius, and this collection will afford more than one example of this fact in time to come, when the perspective of criticism of the art of the present day has become more defined.

Apart from paintings, the chief riches of the collection consist in its Oriental China, which is superb in quality, and covers a wide range both in form and period. Some of the pieces are of remarkable beauty as well as of very great value, and their condition is uniformly high.

Among the Sculptures the great fireplace designed and carried out by Mr. Alfred Gilbert at the commission of Mr. Sam Wilson, for the dining-room at Rutland Lodge, is one of the most perfectly finished and one of the most elaborately symbolic of the sculptures of this great artist.

Taken as a whole, the collection bears upon it the stamp of a strong controlling individuality, and of a wide yet sensitive taste, and constitutes one of the greatest educative factors in art which have been brought within the reach of the public within recent years.

S. C. KAINES SMITH,
Curator.

September 1925.

FRANK BRANGWYN, R.A.

No. 13.

OLD KEW BRIDGE.

Plate 2.

OIL PAINTINGS.

P. W. ADAM

No. 1. INTERIOR, RUTLAND LODGE, POTTERNEWTON. 26 in. by 18 in.

No. 2. INTERIOR, RUTLAND LODGE, POTTERNEWTON. 34 in. by 25 in.

These two pictures, commissioned by Mrs. Sam Wilson in order to show the collection in its original surroundings, were presented to the City Art Gallery by her in 1925, and do not form part of the Sam Wilson Collection.

MAURICE BLIECK

No. 3. LONDON BRIDGE. 24 in. by 30 in.

No. 4. STILL LIFE: ROSES. 22½ in. by 30 in.

EUGENE BOUDIN, 1825-1898

No. 5. SEA PIECE, EVENING. 7½ in. by 9 in.

No. 6. A HEAVY SEA. 6½ in. by 9½ in.

FRANK BRANGWYN, R.A.

No. 7. NAVVIES AT WORK. 65 in. by 213 in.

No. 8. THE ROLLING MILL. 65 in. by 213 in.

No. 9. THE BLACKSMITHS. 65 in. by 81 in.

No. 10. THE POTTERS. 65 in. by 81 in.

No. 11. THE WOOLLEN INDUSTRY. 65 in. by 213 in.

Nos. 7 to 10 inclusive are panels executed by the artist for the decoration of the British Section at the International Exhibition, Venice, 1903. No. 11 was commissioned by Mr. Sam Wilson to complete the series, and all were presented by him to the City Art Gallery in 1906. They were restored by the artist without charge to the Corporation in 1924, when the inscription was added to No. 11, and were then glazed, the cost of this protection being generously borne by the Widow of the Donor. They are now incorporated in the Sam Wilson Collection by the permission of the Trustees.

No. 12. STILL LIFE: FRUIT AND FLAGON. 59 in. by 65 in.

This picture, commissioned by Mr. Sam Wilson, was not finished at the time of his death, and thus does not form part of the Sam Wilson Collection bequeathed by him to the City Art Gallery. Presented by Mrs. Sam Wilson, 1925.

No. 13. OLD KEW BRIDGE. (See plate 2). 40 in. by 30 in.

No. 14. SKETCH FOR "THE PRODIGAL SON." 13½ in. by 17 in.

No. 15. A STUDY. 10½ in. by 10 in.

GEORGE CLAUSEN, R.A.

No. 24.

AT THE BACK OF THE FARM.

Plate 3.

JAN ("Velvet") BRUEGEL, 1568-1625

No. 16. ALLEGORICAL LANDSCAPE. 9¼ in. by 12 in.

JAMES CHARLES

No. 17. AT MONTREUIL. 15½ in. by 21½ in.

GEORGE CLAUSEN, R.A.

No. 18. THE VILLAGE AT NIGHT. 20 in. by 24 in.
No. 19. THE GAP IN THE HEDGE (1900). 48 in. by 35 in.
No. 20. THE FARMYARD. 20 in. by 24 in.
No. 21. GREEN FIELDS. 25 in. by 30 in.
No. 22. IN THE BARN (1902). 30 in. by 25 in.
No. 23. THE VILLAGE GREEN AT NIGHT. 16 in. by 26 in.
No. 24. AT THE BACK OF THE FARM. (See Plate 3) 15 in. by 16 in.
No. 25. SOUVENIR OF MARLOW REGATTA. 6½ in. by 9½ in.
No. 26. PINKS AND PANSIES. 9 in. by 12 in.
No. 27. THE GIRL IN BLACK. 22 in. by 16 in.
No. 28. A LITTLE CHILD (1888). 14 in. by 12 in.
No. 29. PORTRAIT OF A LADY. 13½ in. by 11 in.
No. 30. THE SHY CHILD (1879). 20 in. by 16 in.
No. 31. THE MILLER'S MAN (1888). 20 in. by 16 in.

PHILIP CONNARD, R.A.

No. 32. THE RED GOWN. 20 in. by 16 in.

J. COSSAAR

No. 33. INTERIOR WITH FIGURES. 10 in. by 15 in.

MARIA COSWAY, 1759-1838

(Wife of Richard Cosway, the Miniaturist).

No. 34. PORTRAIT OF THE ARTIST. 24 in. by 20 in.

EDWIN ELLIS, 1841-1895

No. 35. FLOWERS ON THE CLIFF. 15 in. by 48 in.

WILLIAM ESTALL

No. 36. LANDSCAPE WITH CATTLE. 16½ in. by 22 in.

WILLIAM ETTY, R.A., 1787-1849

No. 37. A SKETCH. 13½ in by 8¼ in.

MARK FISHER.

No. 46.

AUTUMN.

Plate 4.

MARK FISHER, 1841-1923

No. 38.	CATTLE IN AN ORCHARD.	17½ in. by 23 in.
No. 39.	CATTLE IN LANDSCAPE.	4¾ in. by 8¼ in.
No. 40.	THE WATERWAYS.	14 in. by 21 in.
No. 41.	IN ALGIERS.	18 in. by 23 in.
No. 42.	WATERING CATTLE.	14 in. by 21 in.
No. 43.	LANDSCAPE AND CATTLE.	10 in. by 14 in.
No. 44.	LANDSCAPE AND SHEEP.	14 in. by 21 in.
No. 45.	EARLY SPRING.	18 in. by 26 in.
No. 46.	AUTUMN. (See Plate 4).	31 in. by 43 in.

MARMADUKE FLOWER

No. 47.	PORTRAIT OF WILLIAM HARROP, ESQ.	30 in. by 25 in.

WALTER GREAVES

(Pupil of J. McN. Whistler).

No. 48.	THE PLUMBAGO FACTORY, BATTERSEA.	20 in. by 24 in.

OLIVER HALL

No. 49.	OUTSIDE A BELGIAN TOWN.	21½ in. by 27½ in.

A. J. HEYMANS

No. 50.	SUNSET.	
No. 51.	THE PATH ACROSS THE HEATH.	16 in. by 22½ in.
No. 52.	NIGHT: AN IMPRESSION.	5½ in. by 7¾ in.
No. 53.	SUMMER IN CAMPINE.	25 in. by 38½ in.
No. 54.	EVENING ON THE MARSHES.	10¼ in. by 12 in.
No. 55.	LANDSCAPE IN HOLLAND.	10½ in. by 14 in.
No. 56.	ON THE SCHELDT AT ANTWERP.	15½ in. by 12½ in.
No. 57.	LE REPOS: A SNOW SCENE.	9¾ in. by 14½ in.
No. 58.	THE ROAD OVER THE HEATH.	23½ in. by 31 in.
No. 59.	SHEPHERD PUTTING IN HIS SHEEP.	23 in. by 31 in.
No. 60.	A CORNER OF THE HEATH.	20½ in. by 36 in.
No. 61.	DUNES ON THE HEATH.	11 in. by 14 in.
No. 62.	TOWARDS EVENING, CAMPINE.	11 in. by 14 in.
No. 63.	SILVER BIRCHES.	23 in. by 31 in.
No. 64 to No. 87.	Twenty-four Miniature Landscapes.	

NATHANIEL HONE, R.A., 1717-1784

No. 88.	PORTRAIT OF A GENTLEMAN.	30 in. by 25 in.

H. S. HOPWOOD, 1860-1914

No. 89.	SPRING.	9 in. by 11½ in.

J. BUXTON KNIGHT.

No. 108.

ON ALBION'S SHORE.

Plate 5.

J. BUXTON KNIGHT.

No. 110.

HARWICH QUAY.

Plate 6.

E. A. HORNEL

No. 90.	TAMIL WATER CARRIERS.	24 in. by 24 in.

F. W. JACKSON

No. 91.	HINDERWELL: A BREEZY DAY.	15 in. by 18 in.
No. 92.	COAST SCENE AND FISHERMEN.	7 in. by 14¼ in.

J. BUXTON KNIGHT, 1842-1908

No. 93.	HEYSHAM.	48 in. by 54 in.
No. 94.	WINTER	11¾ in. by 17½ in.
No. 95.	NEAR RICKMANSWORTH.	11¼ in. by 15½ in.
No. 96.	INGLEBOROUGH.	36 in. by 54 in.
No. 97.	CHORLEY WOOD COMMON.	19½ in. by 28½ in.
No. 98.	MOORLAND SCENE, EVENING.	10 in. by 14 in.
No. 99.	THE RUSTIC BRIDGE.	9 in. by 11½ in.
No. 100.	"PARMI LES CHAMPS."	24 in. by 34 in.
No. 101.	POOLE HARBOUR.	24 in. by 36 in.
No. 102.	FOSTER'S OLD MILL, CAMBRIDGE.	36 in. by 24 in.
No. 103.	SUNDOWN.	40 in. by 60 in.
No. 104.	THE FORD.	13½ in. by 20 in.
No. 105.	EVENTIDE.	10 in. by 20 in.
No. 106.	THE FARM HOUSE, CHORLEY WOOD.	13 in. by 20 in.
No. 107.	CLEETHORPES.	20 in. by 29 in.
No. 108.	ON ALBION'S SHORE. (See Plate 5).	40 in. by 50 in.
No. 109.	WEST DRAYTON: THE GOLF LINKS.	9½ in. by 12 in.
No. 110.	HARWICH QUAY. (See Plate 6).	42 in. by 42 in.
No. 111.	HARTLEBURY MILL, WORCESTERSHIRE.	10 in. by 14 in.
No. 112.	IN THE WOODS.	9 in. by 14 in.
No. 113.	WHITE LODGE, RICHMOND PARK.	36½ in. by 48½ in.
No. 114.	SPRINGWELL.	28 in. by 36 in.

G. W. LAMBERT, A.R.A.

No. 115.	THE POND. (A nude study on the reverse). (See Plate 7).	14 in. by 17½ in.

SIR JOHN LAVERY, R.A.

No. 116.	INTERIOR: A LADY.	17½ in. by 9½ in.

H. LE SIDANER

No. 117.	CLAIR DE LUNE. (See Plate 8).	19½ in. by 24 in.
No. 118.	UNE RUELLE, LA NUIT.	30 in. by 23 in.

G. W. LAMBERT, A.R.A.

No. 115.

THE POND.

Plate 7.

H. LE SIDANER.

No. 117.

CLAIR DE LUNE.

Plate 8.

ANTONIO MANCINI, 1852

No. 119. THE YOUNG GOLFER. 84 in. by 60 in.

J. CAMPBELL MITCHELL

No. 120. DRIFTING CLOUDS. 20 in. by 24 in.

H. G. MOON

No. 120A SAND DUNES 11 in. by 16½ in.

SIR WILLIAM ORPEN, K.B.E., R.A.

No. 121. THE SPANISH WOMAN (1905). (See Plate 9). 36 in. by 28 in.

No. 122. "LOTTIE OF PARADISE WALK." 36 in. by 30 in.

No. 123. NUDE STUDY. 22½ in. by 32 in.

GLYN WARREN PHILPOT, R.A.

No. 124. THE CIRCUS BOY. (Sketch from a picture). 13 in. by 10 in.

No. 125. THE DEATH BLOW. (See plate 10). 18 in. by 30 in.

BERTRAM PRIESTMAN, R.A.

No. 126. LANDSCAPE AND TELEGRAPH POLES. 12 in. by 16 in.

No. 127. TWYFORD LOCK. (See Plate 11). 30 in. by 40 in.

No. 128. MORNING. 29 in. by 48 in.

JAMES PRYDE

No. 129. A ROMANTIC LANDSCAPE. (See Plate 12). 47 in. by 41 in.

ALLAN RAMSAY, 1713-1784

No. 130. PORTRAIT OF A GIRL IN A RED DRESS. 16 in. by 13 in.

REMBRANDT VAN RYN, 1606-1669

No. 131. PORTRAIT OF SASKIA. 20 in. by 15½ in.

W. W. RUSSELL

No. 132. RICHMOND, YORKSHIRE. 26 in. by 36 in.

No. 133. THE MORNING ROOM. (See Plate 13). 32 in. by 38 in.

GEORGE SAUTER

No. 134. STUDY OF FLOWERS. 9½ in. by 13 in.

No. 135. DORDRECHT AT NIGHT. 17½ in. by 25½ in.

No. 136. THE LITTLE BOUQUET. 15 in. by 11 in.

No. 137. JUNE. 18 in. by 24 in.

No. 138. THE DISPUTE. 27 in. by 22 in.

No. 139. MEMORIES OF LOVE. 27 in. by 22 in.

No. 140. A SPRING NIGHT IN LONDON. 24 in. by 32 in.

No. 141. THE WEISSHORN. 27 in. by 20 in.

SIR WILLIAM ORPEN, K.B.E., R.A.

No. 121.

THE SPANISH WOMAN (1905).

Plate 9

GLYN WARREN PHILPOT, R.A.

No. 125.

THE DEATH BLOW.

Plate 10.

No. 142. THE LEEDS PICTURE. (See Plate 14). 38 in. by 58 in.

The glorification of industry in its application to the service of Beauty. The picture shows a number of female figures in the foreground examining materials made in the factories which appear in the background, which consists of a view of Leeds with the Town Hall in the distance, mill chimneys, etc.

MARK SENIOR

No. 143. WILD ROSES. 40 in. by 34 in.

No. 144. "PEGGY," STUDY OF AN OLD WOMAN. 15 in. by 13 in.

No. 145. SAM WILSON, ESQ., J.P. (See Frontispiece). 36 in. by 28 in.

No. 146. MRS. SAM WILSON. 50 in. by 40 in.

No. 147. JOSHUA WILSON, ESQ.

No. 148. SPRING (1906). 20 in. by 24 in.

No. 149. THE FARM YARD (1904). 24 in. by 20 in.

No. 150. THE FIRELIGHT. 25 in. by 30 in.

No. 151. A FLEMISH WASH-HOUSE. (See Plate 15). 36 in. by 36 in.

No. 152. THE GRINDSTONE. 26 in. by 22 in.

No. 153. A GREY DAY. 20 in. by 16 in.

No. 154. APPLE BLOSSOMS. 24 in. by 20 in.

No. 155. COMMERCIAL STREET, LEEDS. 24 in. by 20 in.

No. 156. THE HOME-COMING. 35 in. by 37 in.

J. BASTIDA Y SOROLLA

No. 157 to No. 162. Six Colour-Notes. All $6\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

PHILIP WILSON STEER

No. 163. IN THE PARK. $8\frac{1}{2}$ in. by $10\frac{1}{2}$ in.

EDWARD STOTT

No. 164. THE WHITE HORSES. 12 in. by 15 in.

W. G. SYMONS

No. 165. ON THE SHORE (1884). 12 in. by 16 in.

GIAMBATTISTA TIEPOLO 1696-1770 (*after*)

No. 166. EUROPA. 18 in. by 15 in.

GROSVENOR THOMAS

No. 167. THE CANAL, TWILIGHT. 16 in. by 18 in.

GEORGE VINCENT, 1796-1830

No. 167A LANDSCAPE WITH FIGURES 13 in. by 18 in.

BERTRAM PRIESTMAN, R.A.

No. 127.

TWYFORD LOCK.

Plate 11

JAMES PRYDE.

No. 129.

A ROMANTIC LANDSCAPE.

Plate 12.

ii. PASTELS.

SIMON BUSSY

No. 168.	BORDIGHERA.	8¼ in. by 7¼ in.
No. 169.	VAL D'AMPIZZO.	8¼ in. by 7¼ in.

GEORGE CLAUSEN, R.A.

No. 170.	HAYSTACKS AND POULTRY.	9½ in. by 8½ in.
No. 171.	A PEASANT WOMAN.	11 in. by 9 in.

A. J. HEYMANS

No. 172.	THE BATHERS, MORNING.	12 in. by 9 in.
No. 173.	THE BATHER, EVENING.	12 in. by 9 in.
No. 174.	AFTER SUNSET.	12½ in. by 15½ in.
No. 175.	CRUEL WINTER.	22 in. by 30 in.

J. BUXTON KNIGHT

No. 176.	ROAD MAKING.	14 in. by 18½ in.
No. 177.	CHORLEY WOOD COMMON.	32 in. by 29 in.

BERTRAM PRIESTMAN, R.A.

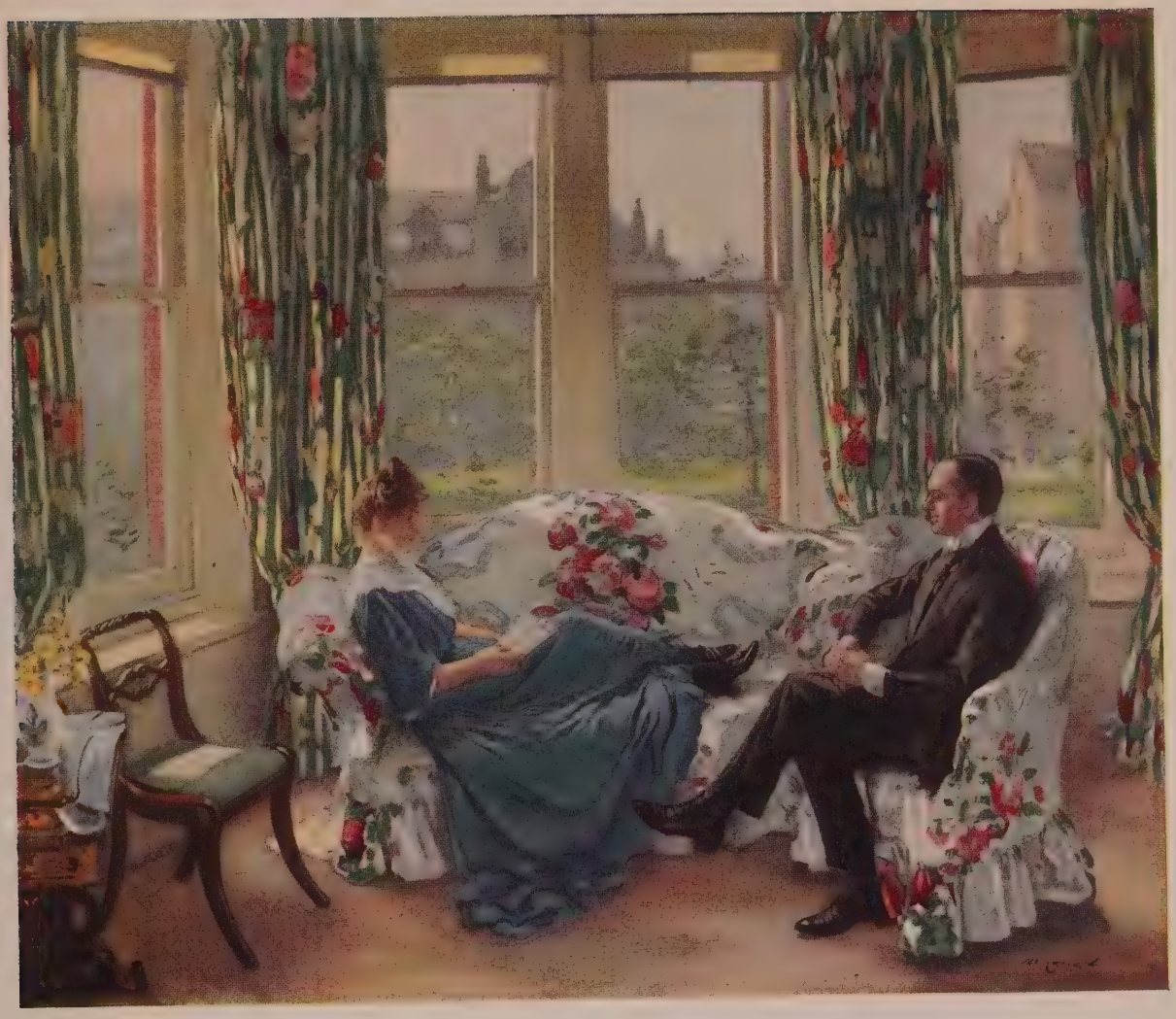
No. 178.	THE ROUNDABOUT.	15½ in. by 24 in.

MARK SENIOR

No. 179.	THE LIGHTED WINDOW, RUNSWICK.	14½ in. by 14½ in.
No. 180.	READING THE NEWS.	20 in. by 24 in.
No. 181.	A BIT OF OLD RUNSWICK.	10½ in. by 14½ in.
No. 182.	CHILDREN AT PLAY.	10 in. by 14 in.

EDWARD STOTT

No. 183.	THE LITTLE MOTHER.	16½ in. by 12 in.



W. W. RUSSELL.

No. 133.

THE MORNING ROOM.

Plate 13.

iii. WATER COLOURS.

ROSA BONHEUR, 1822-1899

No. 184. A MOUNTAIN LANDSCAPE.

FRANK BRANGWYN, R.A.

No. 185. STUDY FOR A FAN. 7½ in. by 19½ in.

W. L. BRUCKMAN

No. 186. THE BEGUINAGE. 13¾ in. by 19 in.

DAVID COX, 1783-1859 (*after*)

No. 187. LANCASTER CASTLE. 13 in. by 19 in.

FRANK DEAN

No. 188. GWALIOR, INDIA. 12 in. by 18 in.

WILLIAM ESTALL

No. 189. LANDSCAPE. 9¾ in. by 16 in.

MARK FISHER

No. 190. A FLOCK OF SHEEP. 10 in. by 14 in.
No. 191. CATTLE IN A LANDSCAPE. 9¾ in. by 13¾ in.
No. 192. COWS IN A MEADOW. 15 in. by 20 in.

J. BUXTON KNIGHT

No. 193. SEASCAPE: TWILIGHT. 13¼ in. by 19½ in.
No. 194. GREENWICH. 13¼ in. by 19½ in.
No. 195. THE SEINE AT PARIS. 19½ in. by 29½ in.
No. 196. THE SEINE AT PARIS. 19½ in. by 29½ in.
No. 197. A RIVERBANK AND BRIDGE. 14 in. by 11¾ in.
No. 198. THE RED SAIL. 12 in. by 8¼ in.

CECIL LAWSON

No. 199. THE THAMES (Tempera). 6¾ in. by 7½ in.

GEORGE SAUTER.

No. 142.

THE LEEDS PICTURE.

MARK SENIOR.

No. 151.

A FLEMISH WASH-HOUSE.

Plate 15.

SIR WILLIAM ORPEN, K.B.E., R.A.

No. 200.	NUDE FEMALE FIGURE (Sepia Sketch).	8¼ in. by 18½ in.
No. 201.	STUDY OF AN OLD MAN (Sepia).	10 in. by 12 in.
No. 202.	ON THE IRISH SHORE. (See Plate 16).	21 in. by 30 in.

CARTON MOORE PARK

No. 203.	THE GOOSE-HERD (Black and White).	16½ in. by 13 in.

ARTHUR RACKHAM

No. 204.	"THE HOUSE THAT MAIMIE BUILT."	14¼ in. by 9¼ in.
No. 205.	"'APPY 'AMPSTEAD."	14 in. by 10 in.

GEORGE SAUTER

No. 206.	A GARDEN IN HOLLAND.	9½ in. by 13½ in.

PHILIP WILSON STEER

No. 207.	A BREEZY MORNING.	10 in. by 15 in.

JOHN MACALLAN SWAN, R.A., 1847-1910

No. 208.	GROUP OF LIONS.	14 in. by 20 in.

SIR WILLIAM ORPEN, K.B.E., R.A.

No. 202.

ON THE IRISH SHORE.

Plate 16.

iv. SCULPTURE.

ALFRED GILBERT

No. 209. A BRONZE MANTEL AND OVERMANTEL, designed by and completed under the care of the Artist. The mantel, which measures 6 ft. in width, is of brown bronze finely modelled and cast, supported on either side by numerous curious figures, whilst across the grate are modelled heads of females and children. The grate between is fitted with highly embossed sides and back. The upper portion is narrower and has brackets on either side upon which rest two extremely finely modelled groups in darker bronze. The groups at the right represent the artist's idea of the Triumph over Death. Between these groups is an oblong bronze casting modelled in relief and the upper part of the overmantel is supported by two columns, each having a group of three figures supporting them. The whole is surmounted by a massive bronze canopy or pediment, and is fitted with a picture in tempera by Alfred Gilbert, symbolic of marriage.

No. 210. VICTORY (statuette, bronze).

T. STIRLING LEE

No. 211. THE MUSIC OF THE WIND (statuette, silver). 25 in. high.

G. OLSEN

No. 212. GIRL WITH HOOP (statuette, silver). 14 in. high.

JOHN MACALLAN SWAN

No. 213. BOAR'S HEAD (silver).

FRANCIS DERWENT WOOD, R.A.

No. 214. BACCHANTE (statuette, bronze). 18 in. high.

v. FURNITURE.

No. 215. A Mahogany HEPPLEWHITE ARMCHAIR resting on fluted legs, with fluted frieze and corners, and centre having small panels of festoons. The oval-shaped back is supported by two arms and shaped supports.

No. 216. A 2 ft. 10 in. Mahogany CHIPPENDALE CARD TABLE with four corner legs with carved knees and ball and claw feet and a fifth leg to support the folding top, the front and sides are of unusual shape and part of the frieze is carved with vine leaves and grapes.

No. 217. A Mahogany SIDE TABLE, 56 in. wide. The front legs have carved knees, and all four supports rest on ball and claw feet. The front of the table is carved with cornucopia willed with flowers.

No. 218. AN ADAM PERIOD SIDE TABLE, 54 in. long by 21 in. wide, with serpentine front, on square tapering legs, each relieved with ribbons and husks. The frieze has ovals neatly carved and is indented and ornamented with centre urn, wreaths, etc.

No. 219. A BOUDOIR GRAND PIANOFORTE, by Erard, in Louis XV style, elaborately inlaid and decorated with ormolu. Made expressly for the Paris Exhibition of 1900. The top is inlaid with panels in flower subjects and musical instruments with inscriptions, and the sides and front are also elaborately inlaid with various coloured woods. There are heavy ormolu raised scrollwork festoons, trees, and musical instruments, the whole resting on massive legs with ormolu mountings and lion mask terminals. The ormolu mountings are copied from Reissner's well-known Commode in the Wallace Collection.

No. 220. A FRENCH COMMODE, 51 in. long by 22 in., of mahogany and kingwood and having front panel elaborately inlaid with vase of flowers in various coloured woods, with heavy ormolu mountings and handles and surmounted by a coloured marble top. A reproduction of the Commode in the Jones' Collection at South Kensington.

No. 221. A FRENCH COMMODE, 44 in. wide, of mahogany and various inlaid woods, with shaped front elaborately overlaid with ormulo mountings and surmounted by a coloured marble shaped top. A reproduction of an old French cabinet.

No. 222. AN UPRIGHT CABINET of kingwood, resting on French legs, with heavy ormolu mounts, shaped glazed ends and glazed panel in the front, with shaped glass centre door fitted with shelves, and reflecting mirrors at the back.

No. 223. A 45 in. KIDNEY-SHAPED TABLE, the top and sides inlaid in diamond panels, with ormolu mountings and feet and ormolu border.

No. 224. A 6 ft. 6 in. Mahogany SETTEE, HEPPLEWHITE PERIOD, with four fluted front legs and fluted frame, shaped back and rounded ends, upholstered in figured silk.

No. 225. A 30 in. FRENCH COMMODE with half-circular front, two cupboards and two drawers of mahogany, inlaid chequerwork pattern and sprigs of flowers, with ormolu mountings, key plates and handles, and coloured marble shaped top. A copy of Louis XV period.

No. 226. A 3 ft. FRENCH COMMODE of harewood inlaid with kingwood, tulipwood and other woods in designs, heavily mounted with ormolu mountings, key plates and handles, and purple and grey marble top ; a reproduction of Louis XVI period.

No. 227. A 4ft. 8 in. Mahogany SHERATON SIDE TABLE, 15½ in. deep, inlaid with satinwood bands and lines, with circular ends, and resting on square taper legs.

No. 228. A 3 ft. SHERATON CARD TABLE of satinwood with tulipwood band inlaid with black and satinwood lines, with half-circular front, resting on square taper supports.

No. 229. A 3 ft. Mahogany CHIPPENDALE CARD TABLE with shaped top, carved knees and ball and claw feet.

No. 230—233. A set of FOUR CHINESE IVORY SCREENS, 11½ in. high, 6 in. wide, etched with figure subjects in colours in a garden scene, and mountain and garden scene and trees on the reverse. The scenes rest on openwork bracket frames.

vi. CHINA.

No. 234—235. A pair of HEXAGONAL FORMED ORIENTAL VASES, stands and covers. Height 20 ins. The vases have pink openwork sides enclosing inner vase and having panels on each side in the form of vases, enamelled in figure subjects and trees; small panels on the neck, bottles in relief and surmounted by cover with flower top. Yung Ching period.

No. 236. A 17½ in. OLD CHINESE VASE with enamelled decoration on the front, representing various figures, flowers, etc. and a vase of fruit resting on a Chinese stand, scrolls and other decorations on the neck. Famille rose decorations, Yung Ching period, resting on native wood stand.

No. 237. A 7½ in. SEAGREEN CELADON GREEN CRACKLE WARE VASE with scalloped edges, decorated in panels in flower subjects. From the Beurdeley Collection; on native wood stand.

No. 238. A CLOISONNÉ ENAMEL ANTIQUE 10 in. VASE AND COVER resting on three ormolu and enamel feet, with massive dragon handles and openwork ormolu top, on stand.

No. 239. A 10in. CHINESE VASE, TEA DUST COLOUR, with two handles; on native wood stand.

No. 240. A 9½ in. CHINESE CRACKLE GLOBULAR-SHAPED VASE, elephant's head handles, on native wood stand.

No. 241. AN EARLY MING OR SUNG 12 in. MASSIVE ORIENTAL JAR, black glazed ground with incised designs on groundwork in biscuit colour, on native wood stand.

No. 242. AN ORIENTAL 7½ in. VASE, TEA DUST COLOUR, Kien Lung period.

No. 243. A pair of 18 in. CHINESE SHAPED BEAKER VASES with bell tops, richly enamelled in flower and bird subjects, famille verte; Kang-He period; on native wood stand; one repaired.

No. 244. A JAR AND COVER, Kang-He, powder blue ground enamelled on 4 panels; flower and tree subjects, famille verte, on white ground; with cover and native wood stand.

No. 245. A 16 in. CHINESE KYLIN, with smaller Kylin resting on an oblong pedestal, decorated in green, blue and yellow.

No. 246. A 9½ in. Blue and White CHINESE JAR, Kang-He period. Round the body are river scenes and boats, mountains, figures and trees; with wood cover and native wood stand.

No. 247. AN old CHINESE GLOBULAR-SHAPED JAR AND COVER, 9 in. high, famille verte decorations, enamelled with Kylins, with cover partly of carved wood and china to match; and resting on native wood stand.

No. 248—249. A PAIR OF OLD NANKIN 10 in. BLUE AND WHITE BOWLS AND COVERS, Kang-He period, with hawthorn decorations; on native wood stand.

No. 250. A 9 in. ORIENTAL VASE, enamel decorations in rouge de fer. Kien-Lung period.

No. 251—252. A PAIR OF 30½ in. CHINESE VASES, famille rose, Kien-Lung period, elaborately decorated round the body with native figure subjects, trees, etc., and round the neck with female figures.

No. 253—257. A SET OF FIVE CHINESE JARS AND BEAKERS (3 JARS AND COVERS AND 2 BEAKERS), Yung-Ching period, famille rose decorations. The vases and covers are decorated on either side in shaped panels with garden scenes and the Beakers with panels in the front similarly decorated. The upper part of each most elaborately decorated in colours. Height 17¼ in. and 20 in.; on wood stands.

No. 258. AN 18 in. CHINESE VASE, famille verte, Kang-He period, decorated round the body with mounted and unmounted figures, trees and landscapes, and round the neck with grotesque group of children playing; on native wood stand.

No. 259—260. A PAIR OF ORIENTAL 7¾ in. BOWLS, SIX MARKS, famille verte, Kang-He period, decorated round with interior and exterior scenes and numerous figures in panels, enamelled decorations; on native wood carved stands.

No. 261. A PAIR OF ORIENTAL LOW RICE BOWLS AND COVERS, with two handles, famille verte, Kang-He period, richly enamelled in flower subjects.

No. 262. AN ORIENTAL CHINA TEAPOT AND COVER, famille verte, with shaped sides decorated in bird and flower subjects; on native wood stand.

No. 263. A 31 in. ORIENTAL VASE, famille verte, Kang-He period, decorated round the body with groups of figures, trees, deer, woods and mountains in the background, with a broad decorated band in flower subjects, and above painted round the neck in female figure subjects, trees, etc. On a 20 in. French gilded tripod stand with festoons of flowers of carved wood.

No. 264—265. A PAIR OF CHINESE 10½ in. BOTTLE-SHAPED VASES, famille verte, decorated with urns, vases and flowers in the lower part in four panels; on native wood stands.

No. 266. AN ORIENTAL 18½ in. BOTTLE-FORMED VASE, Kang-He period, famille verte, decorated round the body in flower subjects in rich enamelled colouring; on wood stand.

No. 267—268. A PAIR OF CHINESE 7 in. VASES, Kien-Lung period, decorated around with boys playing instruments, in a procession towards one pretending to be King, in rich enamel colouring; on native wood stands.

No. 269. AN ORIENTAL 7¾ in. VASE, PEACH BLOOM COLOURING, six marks; on native wood stand.

No. 270—271. A PAIR OF 11 in. ORIENTAL EGGSHELL CHINA VASES, decorated all round in rich enamelled colouring with buildings, water, bridge, numerous figures and trees; the bases and necks richly gilded.

No. 272. A 6½ in. ORIENTAL VASE, POWDER BLUE, and decorated all round in numerous shaped panels of flower subjects on a white ground.

No. 273. A 5 in. OVAL-SHAPED ORIENTAL PEN TRAY, famille rose, elaborately decorated in baskets of flowers and groups of flowers in rich enamel decorations and gilded.

No. 274. A 5 in. ORIENTAL CANISTER AND COVER, famille rose, elaborately decorated in rich red and green flower decorations with two panels, baskets of flowers on white ground.

No. 275—276. A PAIR OF SMALL ORIENTAL WINE POTS, famille verte, Kang-He period, with fluted sides enamelled in rich colouring, green handles, one with metal spout.

No. 277—278. A PAIR OF 8 in. ORIENTAL EGGSHELL CHINA VASES, decorated round the body in bird and flower subjects in rich enamel colouring. Round the neck are four small landscapes, painted in panels with scroll borders in colours.

No. 279. AN ORIENTAL CHINA RICE BOWL, COVER AND STAND, CRACKLE WARE, decorated with vase, flowers, etc. on brown ground. Kang-He period.

No. 280. AN ORIENTAL EGGSHELL CHINA BELL-SHAPED CUP AND SAUCER, decorated with single native figures, scrolls, stools, etc. in rich enamelled colouring.

No. 281. AN ORIENTAL CHINA 10½ in. PEACOCK, on rockwork base, Kien-Lung, fine enamel decorations.

No. 282. A SMALL ORIENTAL TEAPOT AND COVER, enamelled black ground, famille rose decorations with flowers and cock.

No. 283—284. A PAIR OF OCTAGON-FORMED ORIENTAL CUPS AND SAUCERS, enamelled black ground, decorated with hawthorn and insects. Kang-He period.

No. 285. AN 18 in. ORIENTAL VASE AND COVER, Ming period, famille verte, decorated around in foliage and figure subjects, the lid surmounted by a Kylin; on a wood stand.

No. 286. A 19 in. ORIENTAL VASE AND COVER, Kang-He period, famille verte, square-formed with canted corners, enamelled with river scenes, birds, figures and utensils, in compartments.

No. 287. AN 8½ in. ORIENTAL BOWL with waved border, Kang-He period, decorated within and without in bird and flower subjects.

No. 288. AN ORIENTAL OCTAGON-FORMED BOWL AND STAND, with alternate powder blue and white panels, the former gilded, the latter painted with landscapes, utensils and flower subjects.

No. 289—290. A PAIR OF 6 in. GLOBULAR-SHAPED VASES AND COVERS, decorated with fruit trees and fruit in green and orange; on native wood stand.

No. 291. A 10 in. PERSIAN POTTERY VASE, deep blue ground, decorated with figure and other decorations in black; on wood stand.

No. 292. ORIENTAL 9 in. CELADON VASE, grey green with slight decorations in self colour, on stand.

No. 293—295. A SET OF THREE VASES AND BEAKER, OF ORIENTAL CHINA, powder blue ground, gilt decorations, Kang-He period. Height of Beaker 18 in., height of Vases 14 in. The latter having wood covers, and all are on wood stands.

No. 296. A 17 in. ORIENTAL VASE, Kang-He period, famille verte, enamelled decorations in Kylins, the neck having flower decorations (repaired); on wood stand.

No. 297—298. A PAIR OF 17 in. ORIENTAL BOWLS, decorated with birds and flowers. Kien-Lung period.

No. 299. AN 8½ in. ORIENTAL BOWL, famille verte, Kang-He period, decorated outside with storks and flowers and having decorated inside border and base.

No. 300—304. A SET OF ORIENTAL CYLINDER BEAKERS AND CENTRE VASE AND COVERS TO MATCH. Height 10¼ in., Kang-He period, enamelled decorations in figure subjects, flowers, etc.

No. 305—307. AN ORIENTAL VASE AND COVER AND TWO BEAKERS TO MATCH, famille rose, Kien-Lung period, enamelled decorations in flower subjects. Height 12 in. and 10 in. respectively.

No. 308—315. A SET OF EIGHT ORIENTAL CHINA FIGURES, "The Eight Immortals," each 9 in. high, decorated in rich colouring.

No. 316. AN ORIENTAL 8½ in. VASE, pale yellow ground, on wood stand.

No. 317. A 6½ in. ORIENTAL FLAT TWO-HANDLED VASE, turquoise blue, splashes of deep blue decoration, basket pattern.

No. 318. A CHINESE GROUP OF TWO FIGURES, 6½ in. in height, one in celadon green, the other in blue.

No. 319. AN ORIENTAL 7 in. VASE, lavender ground, decorated with figure in purple.

No. 320. A 15 in. ORIENTAL CHINA DISH with slightly waved border, Ming period, famille verte, decorated in the centre with a basket of flowers and groups of flowers in panels around and decorated border.

No. 321. A 14 in. ORIENTAL CHINA DISH with waved border, decorated in the centre with birds and flowers, panels of birds and flowers around, and rouge de fer border, famille verte, Kang-He period.

No. 322. A 14 in. ORIENTAL CIRCULAR DISH, famille verte, Kang-He period, decorated in the centre with battle scene, horses and figures, and enamelled decorated border in panels.

No. 323. A 10 in. ORIENTAL BOWL with shaped top, decorated inside with turquoise blue, outside in flower and figure subjects.

No. 324—325. A PAIR OF KANG-HE BLUE AND WHITE BOTTLES with long necks, height 12½ in., decorated around in vases, utensils, etc.

No. 326. A 9 in. SQUARE-FORMED CRACKLE WARE ORIENTAL VASE, decorated with splashes of deep maroon and dark blue.

No. 327—328. A PAIR OF CHELSEA 10 in. FIGURES, "The Travelling Tinker and his Wife," each mounted on a goat.

No. 329. AN 11 in. CHELSEA CHINA FIGURE, "Musician," in black and white; on china square pedestal.

No. 330—331. A PAIR OF 7½ in. OLD CHINESE CLOISONNÉ ENAMEL GOURD-SHAPED VASES, turquoise ground, gilt inlay and old gilded mountings.

No. 332. AN OLD CHINESE CLOISONNÉ ENAMEL BEAKER with metal base and rim, deep blue ground with openwork shaped top.

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